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Pacific Review

VOLUME 12 NUMBER 4

THE UNIVERSITY OF THE PACIFIC

FEBRUARY 1978

A master teacher prepares others to share music as part of the quality of life

John Mortarotti



Sitting down for lunch with Russell Bodley, Lucas Underwood, and Elizabeth Short McLaughlin is a little like sitting down with the history of the Conservatory of Music, at least the past half century. These three distinguished former faculty members have probably been in contact with more Conservatory students and alumni than any other individuals.

The reason for the meeting was to ask their advice on who might be selected as an alumnus(a) who would typify Conservatory graduates and who would be featured in the Review in observance of the 100th anniversary of the Conservatory's founding.

No small talk.

A great many names were mentioned. There were several from Stockton. Some now retired and others still very much active. There was the student who had returned to Pacific after "carrying the bell lyre at Fort Ord for four-and-a-half years." And there was the student who left USC, came to Pacific, and did an outstanding choral work based on Carl Sandberg's *The People, Yes*.

There also was talk about David Brubeck, probably the most famous Conservatory alumnus. Bodley talked about the time Brubeck returned to the campus to receive an honorary degree. At a gathering prior to the ceremony, Brubeck mentioned one of his works that he felt would be good for the choir to perform. What Brubeck didn't know was that a student had already obtained the score and the choir performed the work during the ceremony. Bodley vividly recalls the startled look on Brubeck's face.

And there was discussion about the most important role played by the Conservatory in its 100 years of existence. There was unanimous agreement that its greatest contribution has been through the hundreds of teachers it has prepared.

In the end, one name kept coming back to the conversation. . . John L. Mortarotti, class of 1949, now a teacher and administrator at Foothill College.

Two baby grand pianos in the family room are the only evidence that this is a musical family. It is the home of John and Jean Mortarotti. John graduated from the Conservatory of Music in 1949, and Jean transferred from College of the Pacific at the end of her junior year to follow her piano teacher to the University of Washington.

What is there about this couple that led three of the most distinguished teachers in the Conservatory's

100-year history to select them as typical of the more than 1,000 graduates of Pacific's Conservatory of Music?

The answer isn't obvious. Neither of them has become famous outside the music profession. Neither has become wealthy, although they live comfortably and have a small place at Lake Tahoe. They don't go on concert tours and they are relatively unknown outside their immediate area.

John Mortarotti began playing the violin when he was seven years old. He still has the small violin given to him for his seventh birthday at his own request. It's a finely polished instrument that obviously has had loving care. His inspiration came from an uncle who played the violin at gatherings in the Mortarotti family home in Oakland.

By the time John was 19 he was concertmaster with the Oakland Symphony. Then World War II intervened. After his discharge, John followed his brother Gene to Pacific to continue studies he had begun at San Francisco State prior to the War.

Jean grew up in the small Valley community of Lindsay and says there was never any doubt in her mind that she would go to Pacific and study piano with J. T. Moore.

Post World War II Pacific was much smaller than it is today. There were only 740 full-time students in 1946. Robert E. Burns had just been named President, and the great campus expansion was still a decade in the future.

But in some ways Pacific was very similar to what it is today.

Both John and Jean remember being highly impressed with the campus and the warm feelings of friendship that prevailed on campus. Most of all, it was the Conservatory faculty that impressed them.

"John Elliott was dean then, and all the faculty were friends of the students as well as teachers," Jean says. "They all had us over for tea and we all became very close friends."

"Horace Brown taught violin and orchestra and was a fantastic musician as well as an outstanding teacher," John remembers. "And Mary Bowling was such a dear person, and so sensitive too."

"We can't leave out Virginia Short," Jean says. "She was such a good friend to all the students."

"And of course Russell Bodley," John adds. "He

continued

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was counselor to Phi Mu Alpha. It was so typical of him and other teachers to come up to us and say 'Have you heard such and such a record? Come on over to the house this afternoon and let's listen to it together.'

"All of us, students and faculty, were so close we practically lived together," John observed. "We swiped each other's practice rooms and the students and faculty would gather between classes at the 'Christmas trees' on the street in front of the Conservatory for a cigarette."

The summer of 1949 was a turning point for both Jean and John. John received a scholarship to Julliard School of Music and Jean transferred to the University of Washington to continue her studies with J.T. Moore, who had moved to Seattle.

The experience at Julliard was not a happy one for John. The cold and impersonal approach used there was a radical departure from the warm, friendly, highly personal style he had known at Pacific. While at Julliard, John decided that he could make his greatest contribution to music by becoming a teacher.

He knew the fine reputation of some of the faculty teaching at the University of Washington and went there to pursue a master's degree. The fact that Jean was at Washington also had considerable bearing on his decision.

Both completed their studies at Washington and were married. They moved to Oakland, where John taught high school band and orchestra for the next 13 years in the Oakland public school system. Both also played regularly with the Oakland Symphony Orchestra.

In 1963 John joined Foothill College at Los Altos Hills, part of the Foothill-DeAnza community college district. He now is chairman of the music, drama, and art program at Foothill.

He not only administers the department with 45 full-time teachers, but also teaches beginning and intermediate string classes and a conducting class. As if that were not a full-time job, he also organized and conducted two orchestras. He began the highly acclaimed Nova Vista and the Master Symphonia, the latter a professional group and the former related to the community college. Both perform regularly in the Bay Area. Last year John gave up direction of the Nova Vista so he would have a little more free time.

John also organized and annually directs a Conductors Workshop at Foothill in conjunction with the Association of California Symphony Orchestras, which he served as vice president and treasurer.

Jean has been a participant in all of this and continues to give private lessons to high school and college students.

"I have had to work harder since coming to Foothill," John says, "but there is more time to do the kinds of things I want to do. Also, the community colleges serve a great segment of the population and fill an important gap in the education process. We can be more flexible in the community colleges than in the state system, and we can offer valuable vocational programs. For example, we are now offering a two-year program in piano tuning and repair. This is almost a lost art."

Although his administrative duties are a full-time job, John continues to teach because it is something he likes to do.

"Teaching is really important to me," John says. "I really enjoy the contact with students. Also, it is a form of escape for me. I may have a wide range of problems as an administrator, but these are all forgotten once I get into the classroom. When I'm in the classroom I am devoting all my time and energy to the students and there isn't room for anything else."

Both John and Jean expressed concern that so few young people they see today are dedicated to excellence.



Jean and John Mortarotti: The joy of performance... the joy of teaching... the joy of music

"There are so few who want to put in the time required to do something very well," John says.

"This is why a place like the Conservatory of Music is so important," John says. "The Conservatory will always maintain that high standard of performance. The study of music is really a double major, not like math or history. In addition to learning skill and performance, the music students must learn a tremendous amount of music history. If you hope to achieve a level of excellence it means hard work and learning to work even harder."

The three Mortarotti children know something about music and its required discipline. The oldest, Marilee Farrington, is director of education for the Western Opera Theatre. Linda Jean is at the University of Washington studying flute and plays solo flute with the Northwest Chamber Orchestra, and the youngest, Carolyn, is at the University of Southern California studying cello with Gabor Rejto. They selected the schools they attend because of individuals on the faculty they want to

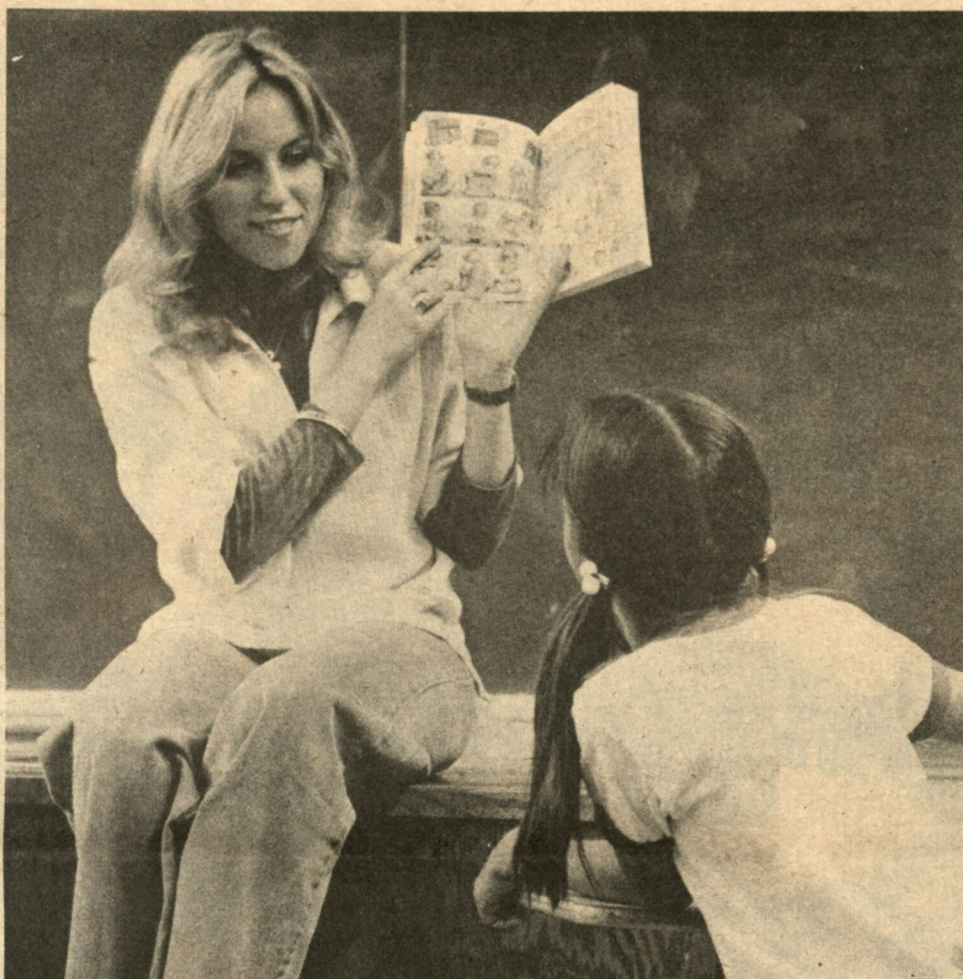
study under. Much the same way that John and Jean had selected the Conservatory of Music at Pacific.

The entire family has fond memories of the 1971-72 academic year they spent in Rome on sabbatical leave. John studied conducting with Franco Ferrara while Jean studied piano. The family spent their summer attending 12 major music festivals throughout Europe.

John and Jean Mortarotti are, in their own way, something of conservatories of music. They perpetuate the excellence of music and are living examples of the quality of life that great music can give. They know what it is like "on the other side of the hill" of excellence. They know what discipline is all about and know what it is to work hard, and then work even harder so that it is a thing of beauty. They know the joy of performing and the joy of teaching.

Maybe that is why Russell Bodley, Lucas Underwood, and Elizabeth Short McLaughlin remember the name of Mortarotti so well. Maybe, in them, they saw a little bit of themselves. —D.M.

See related story on page 8.



Cultural Encounters UOP's Modern Language Department

Last semester, the corridors of Knoles Hall were filled two times a week with the pitter patter of little feet.

More than 40 children dashed up three flights of stairs each Tuesday and Thursday afternoon to take part in a special program of the University's Modern Languages Department.

The project involves language students from the University teaching French and German to mentally gifted students, ages 5 to 12, from Colonial Heights Elementary School in North Stockton.

Dr. Robert Kreiter, chairman of the Modern Languages Department, said the program is aimed at more than just teaching students a foreign language.

"The purpose is to provide enrichment to the mentally gifted students program at Colonial Heights School and to give students experience in a contrasting culture, not only through language, but through attitudes and customs as compared to their own," he said.

Kreiter and Colonial Heights Principal Dan Kenley were instrumental in developing the program early last year. They wanted to create a program which would broaden the elementary school's mentally gifted students program, would help eliminate the foreign language deficiency in the lower grades, and would provide practical teaching experience for UOP students. After a trial run in the spring of last year, the program was approved for the fall semester.

Instruction began in October and ended in December with a bilingual Christmas party in which

the children shared what they had learned through songs and skits. The five student teachers, who were chosen by the French and German departments from a list of volunteers, were amazed at how fast the youngsters learned.

The direct method of instruction is used, which means the English spoken in the classroom is kept to a minimum and oral drilling and repetition are emphasized. Kreiter said the advantage of the oral method is that "the children are more open to mimic. They are acquiring their own language and since there is no writing, their accents won't be contaminated by comparisons made to English."

Don Kinney, coordinator of the French student teachers, said that another strong point of the program is the size of the classes.

"None of the classes has more than eight people," he explained. "We try to keep them small; if they're not, we lose the individual attention that this program is based on."

Kreiter said he was "very impressed" with the way the program went last fall and is looking forward to the Spring semester's program, when Spanish will be added to the languages taught.

Most impressive to Kreiter is the cooperation and enthusiasm shown by the student teachers, the parents, and the children themselves.

The enthusiasm of the children is indeed evident. When Susie, age 7, was asked if she enjoyed learning German, she jumped up and down crying "yes, yes, yes," and then did a cartwheel.

—L.D.



Bill Dehning

Things (Better) Left Unsaid

"Write something," she said. And then: "If there's something about music at Pacific which goes beyond practice rooms, distinguished alums and tradition, write about it." She said that, too. (I will, *Ma Belle*. There is, *Mon Amie*.)

We musicians who teach realize that, contrary to popular cliché, the language of music is not at all universal; indeed it is quite often abstruse and technical. Thus, like most mortals, we must resort to one-or-four of many Western tongues in an attempt to communicate the "real stuff" of our art to those with whom we work. And words—as we all know—are cumbersome; so much never gets said.

Our Conservatory audiences—parents, friends, alumni—hear the results of what *does* get said and done: our performers are disciplined, usually precise and in tune, often quite pleasurable to listen to. But just as the relationship between performer and audience exists on several levels, so does the relationship between musical coach and student performer. In both instances it is difficult to be totally efficient in the hook-up between transmitter and receiver: a lot just doesn't get through.

(You come along, too, now, *Mademoiselle*.)

In my case, at least—and I don't presume to speak for us all—the attempt to impart what really counts is difficult partially because there's so little time.

Irony, yes? Here the door has banged shut on a century of music-making at this place and one of its profs is saying that there isn't enough time to say all that he feels should be said to students about musical re-creation. Well, for me there isn't.

Too much time must be spent on the profane (rhythm, diction), so little on the sacred ("Thank you . . . my Lord, that was nice"). But here: a moon-shot at part of it, part of what might be said if there was way-and-time for them to just

Listen a minute:

There won't be any new concepts, so don't look for them here. All we have is a variety of differently clothed metaphors to re-arrange. And the primary thing that won't change for you emerging musicians is this: you're unique. What makes you that way is the musical (M-U-S-I-C-A-L) experience (blessed, holy thing) that happens so little: that mini-series of explosions which (more-than-now) ignite to make us more-than-real for a moment. *That's* what we're chasing. And that experience occurs not only as a factor of time and work, but most importantly as a result of what you are (becoming?). So how can we expect you budding ones to come to terms with the ascetic ecstasy of Bach's music when you have little experience with the administrative hassle that he lived with, or the overstimulation that his (20) kids

WOMEN ENGINEERS

A Rare Breed, But Not For Long

supplied? How can you grapple with Richard Wagner's distorted teutonic concept of self-fulfillment in death when you have as yet not even glimpsed the dark at the end of the tunnel? Maybe that's why we concentrate on the discipline and the precision. And I know it sounds as if I'm preaching, so

Now look:

In many ways, I know nothing you haven't forgotten, young as you are. And I realize that we talk so much of technique alone; many times we ask you to do it without saying why and expect you to respond like an animal to a trainer. But even if there were time and means to enlighten our process, maybe I shouldn't. Because the burden lies on you more than me. My function, crudely put, is this:

(Maybe you'd better not listen, *Cheri*)

I'm willing to give you a chunk of myself—my time, my patience, my talent—if you want it. I shall not poke or pry or attempt to play the omniscient furious papa, the confidant, or any of those other roles which any teacher of energy and ability can fall into so easily. I'll help you find that musical experience—it's there for you—but you must quickly get down to where your obsessions are. Shake it loose. If you don't, the barnacles soon come running (blink twice, you're forty). You can't go dabble-dabble in your tears and—as will become increasingly apparent—you've got to keep more than your nose clean. (Certainly, flesh, I hear you perfectly. . . .) We have to split the heart of reality and we haven't yet. Maybe we won't. Not until next semester, anyway.

(What say, *Mon Petit*?)

A few more things I might unsay to those fleeting uniforms as they dwindle away from here (parting is such sweet nonsense):

Suppose, after finally becoming fascinated with the difficult, you do get good; from then on it gets tougher (as well as more fun.)

So then:

Good luck dear swan-shapes, turtles, witches. I hope I haunt you. I know this turgid ersatz-prophet couldn't really tell you a thing, but I also know that your act was occasionally supervised by a good trainer, at least.

The cage is open; you may go.



Dr. William Dehning is associate professor in the Conservatory of Music and the conductor of the A Cappella Choir.

"I didn't realize I was such a rare breed," exclaimed Kerry Robertson, a junior at the University of the Pacific's School of Engineering, upon hearing how many women had graduated from the school in its 20 years of existence.

Dean Robert L. Heyborne can name them all from memory.

Since UOP's Department of Engineering became a school in 1957, there has been a grand total of four women graduates.

The first was Charyl Woodward Butterworth, a civil engineering student who made front page news when she graduated with the class of 1968. Since then, there have been woman graduates in the years 1973, 1976, and 1977.

But the tides are changing and women are slowly beginning to infiltrate the once exclusively-male world of engineering. This slow but sure increase in female engineers can be seen at UOP.

Next spring, three women will graduate from the School of Engineering, along with 31 male graduates. In 1979, women engineering graduates will number nine, surpassing the total number of female graduates to date.

Although the actual number of women graduates at UOP is small, Donna Frohreich, assistant professor at the School of Engineering, said it is probably high compared to women graduates in larger schools.

"You have to remember that the School of Engineering has only had about 250 graduates to date. So although the percentage of women is very small, I would bet it is higher than that of other larger schools. They have been cranking out huge numbers of graduates and almost no women."

In 1970, fewer than two percent of all engineering students in the nation were women. In 1976, 10.4 percent of all freshmen entering engineering were women; that same year there were 10.6 percent in UOP's School of Engineering freshman class.

Currently, total enrollment is the highest in the school's history. Of the 269 fulltime students, 44 are women, yielding a female enrollment of 16 percent. And if this year's freshman class percentage is any indication of future trends, more and more women will be turning to engineering. Nearly 20 percent of the current freshman class are female.

Why the steady increase in the number of women engineering students? There are a number of theories.

Dean Heyborne says he feels the change in enrollment is influenced in part by women's own changing self-concepts. "Until recently, women in society felt that their role was not to work at all. Now, the feeling is to have a career. For a while, the teaching profession was popular, but now that that has dried up, lots of people who would have been math teachers are becoming engineers."

Frohreich believes a change in attitude about the "masculinity" of an engineering job has also been a factor causing an increase in women entering the field.

"People's attitudes have changed in the last few years. It still doesn't even occur to some women to be engineers; they just think it's for men. But we have seen that women engineers are sharp, hard workers.

They are not masculine, unattractive people. In general, they are at the other end of the spectrum."

Another changing aspect is that women no longer have to be pioneers in the field. "For years," explained Robertson, "there were just good women engineers. Now, there are good women engineers and average women engineers. It's important for women to realize that they can be average."

Frohreich agreed. "Women are realizing that you don't have to be a superstar or have a pioneering personality to make it in engineering. You can be quiet and you can succeed."

The high demand for women engineers, primarily a result of federal equal opportunity guidelines, is a factor which has definitely contributed to more women entering the field. Since 1972, the starting salary for women engineers has been higher than that for men. Most engineering students have jobs lined up before they graduate, and women generally get more job offers than men, according to Frohreich.

Despite the increase in women in engineering, Frohreich said, "the supply hasn't even begun to meet the demand. There are plenty of companies who would like to hire women but they simply can't find them."

Robertson, a civil engineering major, worked this summer as the only woman engineer at the Washington State Department of Highways. She was placed there as part of the Cooperative Education Program of the School of Engineering. The Co-op program allows students to receive up to 16 months of full-time experience in engineering jobs by alternating a semester of schooling with a semester of on-the-job training, beginning in the junior year.

Robertson said she did not meet with discrimination as the first and only woman engineer at the Department, but she was treated differently.

"Here at school, I don't feel women are treated specially or as a minority, but when you work, it's different. People have this expectation that you don't want to go out and get dirty. And the other engineers made a big deal if I put on a hard hat. This isn't really discrimination, but certain expectations still exist."

Besides coping with being a member of a minority on the job, there are other problems that the female engineer will encounter, according to Dean Heyborne.

"Engineers are very mobile. The most successful engineers are those who are willing to relocate, to move over and up. If there is to be true equality, a female engineer can't expect any different treatment. She has to be able to move."

"With the woman engineer," Frohreich added, "it's not automatically assumed that she will stay at home or will follow her husband, because women can get such good salaries."

Frohreich said that raising a family can also be a special problem for the woman engineer because she cannot afford to take time off from her career while her children grow up and then expect to return to her job. The technology of engineering changes too rapidly and will have passed her up in as little as six years.

Frohreich, who also serves as director of student development and coordinator of Co-op, said that the realization of the problems unique to women engineers usually hits in the senior year. As Robertson put it, "You have to start evaluating where you live, where you want to work, and what's important to you."

—L.D.

The elegance of simple ideas fascinates Bob Anderson.

Exploring has appealed to Carl Wulfman for years.

Although these two facts may not appear to be related, they have been the catalysts that have led these two scientists to receive international recognition in physics research - both individually and together.

And they have been able to achieve this while carrying substantial teaching loads in physics and holding additional University responsibilities. For example, Wulfman spent 13 years as chairman of the Physics Department and has twice served as chairman of the Academic Council. Anderson has combined teaching with work as associate dean at College of the Pacific, assistant to the academic vice president and, currently, director of summer session programs.

Both men, who have doctorate degrees and have seen their work published in international journals on physics, are pleased to be at a University where research is acceptable, but not pushed.

Physics

Matter, Energy, and Two Professors In Motion

"There is no pressure here to publish, and this allows me to take risks in my research," explained Anderson. He said the scientific pursuits "allow me to stay current" in the field and provide a balance to his classroom duties.

And his research is involved.

Anderson is concerned with group analysis of differential equations and the concept of symmetry. He acknowledges that his work is so abstract that it quickly can become difficult to relate to the layman.

"My work is concerned with the relationship between objects more than the objects themselves. I am trying to understand the structure of these relationships," said the mathematical physicist.

"In physics everything flows from a few basic principles, and I have always been motivated by the unifying and beautiful ideas inherent in this. The elegance of these simple but powerful ideas fascinates me."

His work can be likened to the seating arrangement at a dinner party. People can be seated on the basis of several factors, such as age, sex, marital status, and employment. What would matter to Anderson is not the total number of people at the table, but the different ways people can be situated and the type of relationships these seating arrangements would preserve.

If you take this example and substitute the points on a sphere for the people at the dinner party and relate these to the energy states of a hydrogen atom, you have some idea of the research interest he shares with a handful of scientists throughout the world.

Anderson came to UOP in 1970 from the Institute of Theoretical Physics in Sweden. He was one of five American physicists invited to an Institute of Nuclear Research Symposium in Poland in 1972, and he has

studied with leading Russian scientists. The UOP faculty member will be presenting papers this summer in France and Russia, and he has published work with Ilya Prigogine, this year's Nobel Prize winner in chemistry.

Wulfman, who has been at UOP since 1961, has been engaged in scientific research for some 25 years. He started out in chemistry and gradually crossed over into physics. His principal interest is the theory of groups and differential equations, with special interest in its application to the behavior of molecules.

"I have always liked to explore," he says in explaining how his interest in science came about. "When we were growing up in the Midwest I would take long canoe trips along Lake Superior and many times end up 100 miles from inhabited places."

Wulfman still explores—he recently spent two months in the wilds of Canada—and he channels this spirit into his research and teaching.

"What is fun about exploration is solving unseen problems. Geographic exploration is somewhat limited today because it doesn't lead to the further discoveries you can achieve in scientific inquiry," said the physicist, whose work is more theoretical than experimental.

At the beginning of his career Wulfman realized that physicists know the equations that govern the properties of atoms, molecules, and chemical reactions, and there are mathematical methods for solving these equations. "But these are difficult to use," he explained, "and pertain only to a single substance in a particular set of circumstances. There were no general methods to obtain these rules."

"I spent five years trying to find out what kind of mathematical ideas were needed," continued Wulfman, "and then took another eight years to determine that these ideas were not quite sufficient. This realization developed in work with Bob Anderson and graduate student Sukeyuki Kumei. Together we provided the needed mathematical idea, which required the imagination of new possibilities. No one before had thought of the possibility that the way in which an object changes its symmetry depends upon the speed with which the change takes place, and this is the central point to our discovery."

Despite the time-consuming process of his research, which Wulfman says is common in scientific work, he is enthusiastic over his achievements. "In science every discovery you make leads to more questions," he said. "You can get satisfaction in discovery and having knowledge that others are interested in what you have done," said the author of several physics journal articles. "What is exciting is that our work applies to more than the original problem."

The physicist, who has been aided in his work with grants from the Research Corporation of New York, feels there is a definite relationship between his research and teaching style. "People often have to act like researchers in making decisions without sufficient knowledge, but they don't think about it this way. By being taught to explore possibilities and make decisions, students learn how to handle practical problems better. Too many students may want to learn only the answers, but they also need to learn to make safe mistakes and profit from them."

Wulfman received his doctorate from the University of London and was a Fulbright Scholar for two years. He has been featured at the International Symposium on Molecular Structure and Spectroscopy in Tokyo, and he received a National Science Foundation fellowship for work at Oxford. Wulfman traveled to Mexico last month to present lectures on his work to scientists.

—R.D.

"Hello, Mr. Lewis. This is Diane Jackson, class of '68 from Pacific."

"Yes?"

"I'm here tonight with a group of Pacific alumni calling you and other alumni in the area to request support toward Pacific's Annual Fund. This year we're trying to raise \$15,000 which will provide financial assistance for many deserving students. . ."

You just may have this conversation with a Pacific alumnus this month or next.

Many colleges and universities are now using the telephone as a means of personalized fund raising — UOP included. Pacific, however, has been conducting telephone campaigns since 1965 and in keeping with the tradition, Pacific kicks off the campaign this month.

In past years, Pacific has often taken its campaign "on the road," operating from approximately 14 major cities throughout California. Michelle Wells, Development Associate at Pacific, has traveled with the telephone campaign and has worked with enthusiastic alumni volunteer callers in each area. According to Wells, a mobile telephone campaign allows dedicated local alumni to roll up their shirt sleeves and join hands in an effort to help Pacific. At the same time, it gives them an opportunity to meet other alumni living in their area. This year, however, a major part of the telephone campaign will be conducted from campus, allowing faculty and students the chance to try a hand at fund raising.

But it's not all work. Alumni volunteers enjoy dinner beforehand and are awarded special prizes afterwards. In the process of phoning other alumni, they often hear interesting stories of alumni activities and accomplishments. And during the phonathon, cowbells are clamoring and clanging as each pledge is made!

The callers congregate at a facility where plenty of phones are available for use, such as a bank or large office. However, the phoning is sometimes done from some rather unusual places. Would you believe a department store or a machinery warehouse? It's been done!

Pacific's telephone campaign has become an important means of encouraging alumni to participate in Annual Fund programs, whether it be through a contribution or as a volunteer caller. Most

Brrrrrrring! Pacific's Telephone Campaign

important, many students reap the benefits of the funds raised by the campaign through thousands of dollars of financial aid.

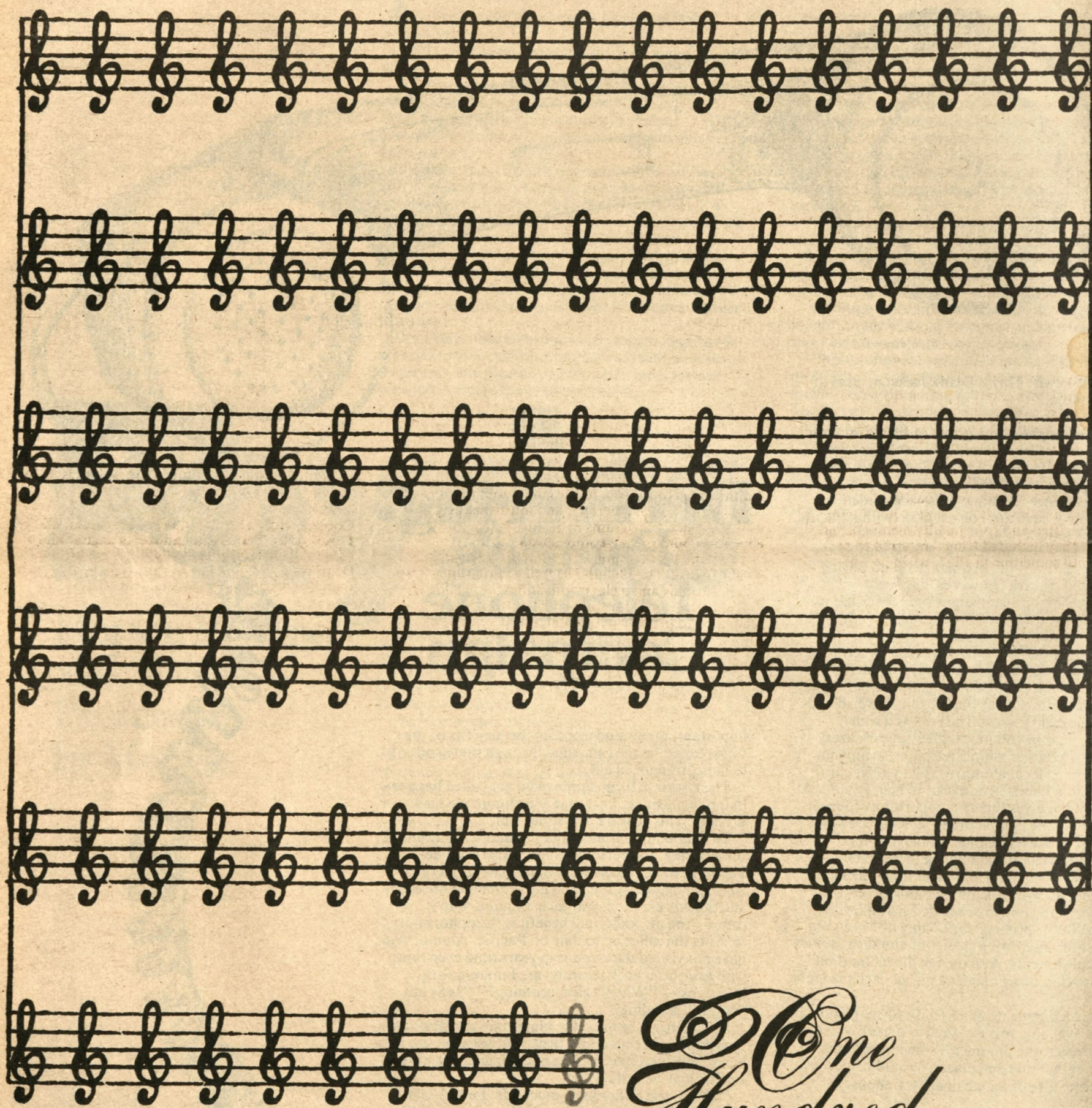
The response from alumni who are called has been (happily) positive. Last year 560 alumni pledged over \$12,000. This year the sky's the limit.

The phonathon is more than a successful means of fund raising; the personal contact also provides Pacific with an opportunity to up-date its records. Address, marital status, and name changes are easily and quickly checked with each alumnus who is called. And an additional benefit is the opportunity to bring the callee up to date on Pacific. Alumni who have not visited the campus in years (and even those who *have* been back recently) are bursting with questions — "When's Homecoming?" "Is South West still standing?"

So whether it be amid the blueprints and drafting boards of an architectural firm or in between the linens and fine china section of a department store, Pacific may be calling you.

"\$20? Great! Thanks so much Mr. Lewis! That noise? . . . The cowbell of course."

—M.W.



*One
Hundred
Years of
Music*

One hundred years of music at Pacific had to start with a single note, and doubtlessly it was penned, sung, or played sometime during 1851—the year when what would become University of the Pacific was established under the auspices of the Methodist Church in Santa Clara.

At that time, the future University was divided into the “College of the Pacific” and the “Female Collegiate Institute,” with music offered as a course only to women, although class lists did include male names. “Embroidery and Music are recommended if the time and abilities of the student are sufficient to ensure respectable attainments therein,” tactfully suggests a college catalogue from this era.

By 1878, the University had been sexually integrated, and the newly-designated School of Music boasted a registration of 32 students, headed by one solitary faculty member, Frank Loui King. A teacher of vocal and instrumental music, King worked with four class categories: an elementary class for beginners, an amateur class for “those who devote chief attention to other branches of instruction in the University,” a preparatory class, and an artists’ class. Admission age to the preparatory class could be as young as 12 and expenses for “music with instrument” were \$25 per semester. (Those seeking voice tuition needed only to pay \$15 for a twenty-week semester.)

By the 1882-1883 academic year (based on catalogues from this time), admission requirements were clearly specified and four faculty members had been enlisted. They included King—referred to as “Director” until sometime in 1887, when he was accorded the title of “Dean.” Also during the 1880’s, the institution began to grant its first bachelor of music degrees. In 1909, yet another landmark in the “100 years of music” took place: the program’s first theory-composition major was graduated, probably one of the first in the country.

May 23, 1890 marked the grand opening of the new 2,000-seat conservatory building in College Park, San Jose. This gala occasion came about as a result of the efforts of the “Ladies Conservatory Association,” whose members paid for the building as a testimonial to their appreciation of the University having opened its doors to women, and having offered them all of the privileges of higher culture. *An Ode to Music*, composed by Dean King and a Conservatory student, Lulu Mayne, was presented before a capacity crowd. “The Conservatory building, an artistic structure, was beautifully situated and well-equipped for the work of a first class music school,” glows one report. The auditorium, admirably adapted by its architectural beauty and excellent acoustics for the purposes of a music and lecture hall, also served as a chapel for the University.

The new music education department was further developed by Charles Dennis, who in 1916 established the first A Capella Choir to be created in the West. Originally it was called “Musicum Collegium” and was organized to provide Conservatory classes with examples of pre-Bach and madrigal choir music. In 1919, Pi Kappa Lambda and Mu Phi were established on campus.

One of the Conservatory’s early deans, Howard Hanson, won the coveted Prix de Rome for composition in 1920 and spent three years in Rome.

He then moved to Rochester, New York, where he became the first Director of the Eastman School of Music. He was admired as a pianist, composer, critic, and scientist.

When the University moved from San Jose to its Stockton campus in 1924, the Conservatory naturally followed suit. Its then-new building, which would become a landmark of the campus, cost about \$200,000 and was rather unique. It served as the focal point of a completely new dimension in the life of the institution, and from 1900 to 1928 began development of what would become the Conservatory’s far-ranging programs in music, art, and drama. As the respective departments grew, they were administratively removed from the Conservatory and made into independent departments of the University. An early sorority attests to the prominence of music on the Stockton campus; Philomusia, whose house is the third home on the right side of Pacific’s fabled “sorority circle,” was open to majors in art, drama, or music. That club has since terminated, and the organization was later called “Mu Zeta Rho.”

Still other strides were being taken in 1928: the school became a charter member of the National Association of Schools of Music. Since that time the Association has continued to work closely with the Conservatory, endorsing subsequent undergraduate majors in performance, music education, theory-composition, music therapy, and music history, as well as master’s programs in performance, music education, and theory-composition.

The “100 years of music” at Pacific have included great expansion of facilities as well as programs. Two practice rooms and a classroom annex were added in the mid-1940’s and, in spring 1976, Owen Hall was renovated to provide desperately-needed additional space. This attractive structure now includes 25 roomy practice rooms (some designed for small ensembles). Others feature grand pianos. One room includes a large organ. Also, there are three additional classrooms, six studio offices and two departmental offices. (The additional space was needed to accommodate the 265 music majors who for the last several years have comprised the Conservatory student body. A breakdown of that total represents roughly about 30% in music education, 30% in music therapy, 25% in performance, and the remaining 15% majoring in theory-composition, music history, and other music areas.)

Today, the Conservatory has 25 full-time faculty, part-time faculty, and a Dean and Associate Dean. Nearly all of these 14 people are specialists on a particular instrument, having come to the Conservatory after having received degrees from leading music schools across the country, (faculty credentials include association with the Julliard School in New York City, Eastman School in upstate Rochester, Oberlin in Ohio, Peabody in Maryland, Indiana University, and others). Also, most Conservatory faculty can boast backgrounds not only as teachers of music at other schools of music, but as soloists and as members of leading orchestras. Several have been soloists with opera companies in the United States and Europe. In addition to the weekly resident artist series concerts presented in the Conservatory Auditorium, members of the faculty are also often invited to perform off-campus.

Last year, for instance, Professor Frank Wiens was heard as soloist in concerts held in Arizona, Florida, Pennsylvania, Michigan, Minnesota, and California. He also won the Western division Three

Rivers Piano Competition last spring. This year he will perform at various colleges in California, including DeAnza College in Cupertino, Grossmont College in El Cajon, and American River College in Sacramento, in addition to performing in San Francisco at the Old First Church in February.

Professor Rex Cooper was very favorably reviewed last year following his piano recitals in San Francisco and Wigmore Hall in London. During the summer of 1976, he presented a highly-successful piano recital tour in Japan.

Also “building pride” at the Conservatory are its two performing faculty ensembles. The Pacific Arts Woodwind Quintet was organized eight years ago, and today includes Carol van Bronkhorst, flute; Neil Tatman, oboe; William Dominik, clarinet; Donald DaGrade, bassoon; and George Nemeth, French horn. The UOP woodwind quintet has been a featured part of many concerts throughout California and has received yet another music convention invitation to perform, this time at the California Music Educators Association in San Diego in March, 1978. Other performances during this academic year include concerts at Stanford, as well as for the Music Educators National Conference in Hayward. An appearance in Salinas has also been scheduled.

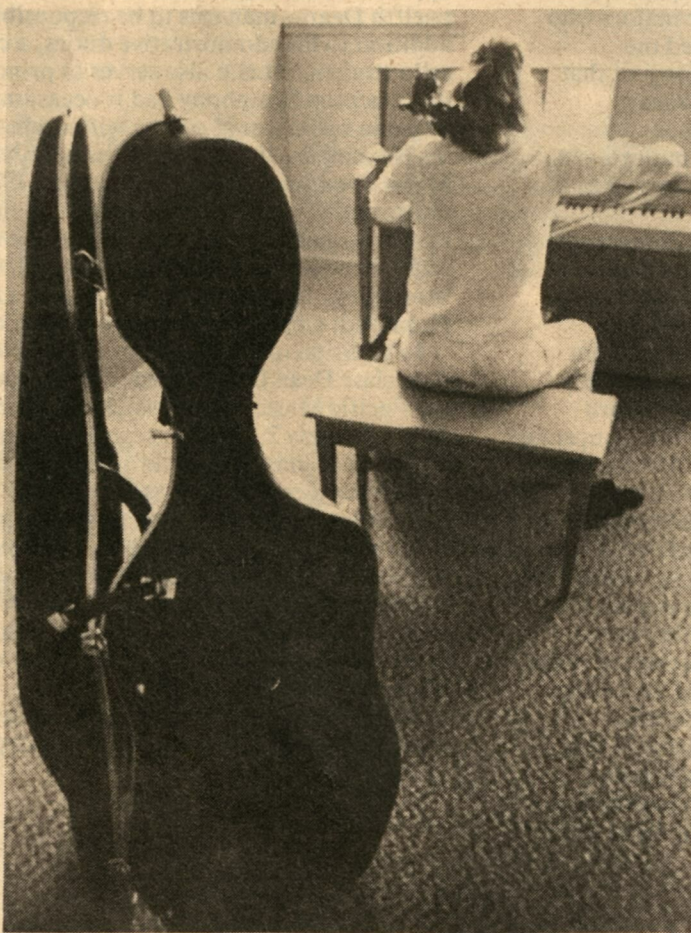
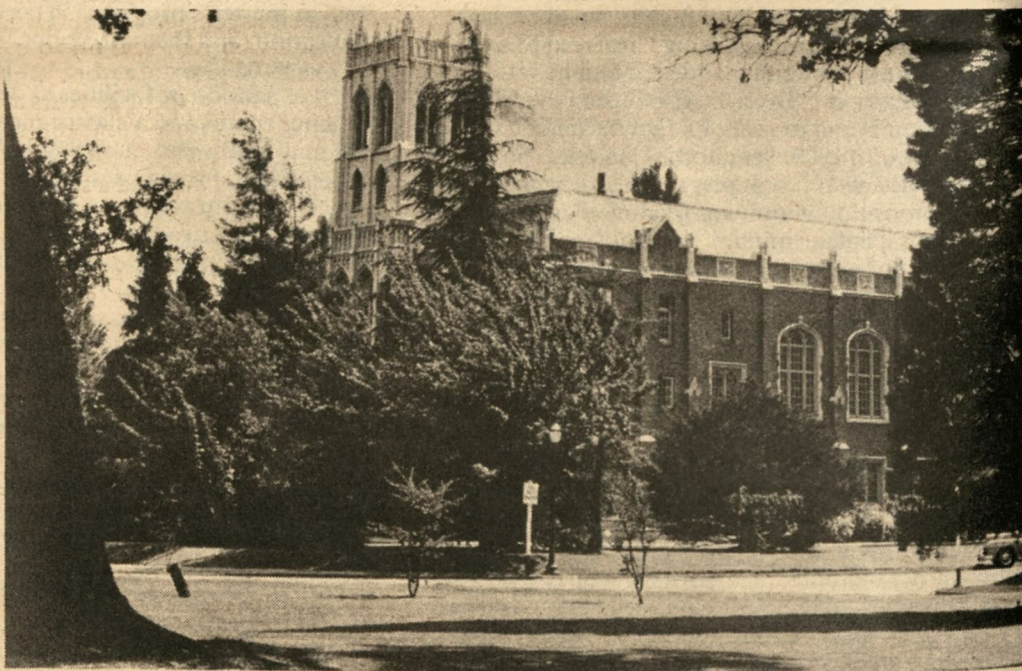
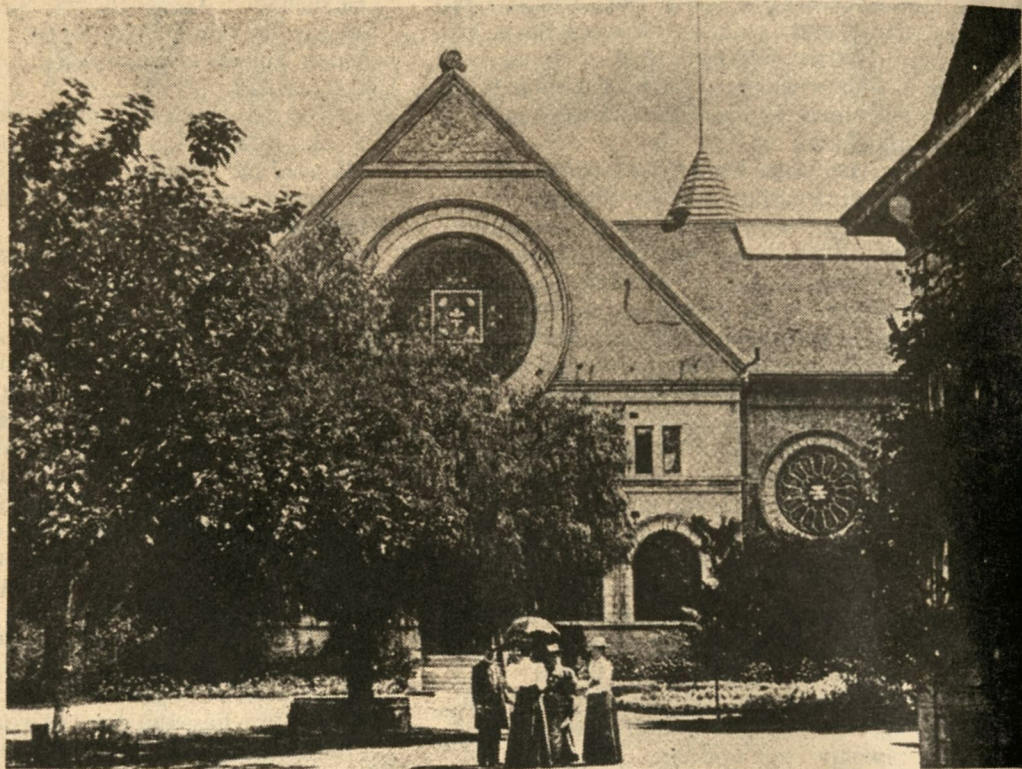
Another “star” portion of the School is its Sierra String Quartet organized in 1975. Its membership now includes: Warren van Bronkhorst and Mutsuko Cooper, violins; Anne Mischakoff, viola; and Ira Lehn, cello. The Sierra Quartet is beginning to expand its performing availability, according to Dean Ira Lehn, and has so far performed in high schools and other concerts in Mill Valley, Sacramento, Chico, and other communities. These professionals have additional responsibilities. Warren van Bronkhorst is conductor of the Conservatory Orchestra. Mutsuko Cooper serves as concertmaster of the Stockton Symphony. Ann Mischakoff is California president-elect of the American String Teachers Association. Dean Lehn—appointed recently to head the Conservatory as its twelfth Dean—manages to be responsible for, in addition to his administrative duties, a class of ten cello students. (Lehn also serves as principal cellist of the Stockton Symphony and is occasionally also heard in recitals or as soloist with orchestras such as his November, 1977 performances with the Santa Maria Symphony and the December, 1977 performance with the Diablo Valley Symphony. In recent summers, he has been one of the chamber music coaches at the Chico Chamber Music Workshop. He also served in a similar capacity at the Humboldt Chamber Music Workshop last summer.)


In addition to handling administrative duties, Associate Dean David Goedecke is responsible for the Pacific Music Clinic, which finds him assembling approximately 2,500 high school students together for a day of music in Stockton each year during January or February. He is also responsible for the production of Pacific Music Camp each summer. In addition to being a trumpeter, Goedecke is well-known as a fine band director, having been invited as guest conductor and clinician in many parts of the West Coast. Last August, he was for the third time the invited Guest Conductor of the Michigan State Fair Band.

No chronicle of the “100 years of music” is complete without reference to the A Cappella Choir,

continued

100 Years of Music: Early deans of the Conservatory; the Conservatory on the San Jose campus; the Conservatory today; advertisement in an early Pacific student catalog; student cellist.



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No Magic Cures

now in its sixty-first year. This group, under the direction of William Dehning, California President of the American Choral Directors Association, tours for a week to 10 days each spring. This year the choir was selected to sing at that organization's February convention to be held in Phoenix. The Conservatory's Wind Ensemble, under the direction of Dale Fjerstad, also tours each spring. Jazz Band, under the direction of Tony Kissane, provides many campus concerts with fine guest soloists. In addition, this group is beginning to tour widely as its reputation for inventiveness and quality grows. The division's busy Opera Department just presented "Cosi Fan Tutti" on campus, and the Conservatory's Music Education program, under the direction of Larry McQuerrey, continues to produce quality teachers for public and private music schools. Suzanne Hanser is chairperson of the Music Therapy Department, which trains young people to work in hospitals and other institutions. With the first 100 years of music now completed, however, Dean Lehn and his faculty are not about to rest on such laurels.

In addition to the ever-present attention to curricular and faculty quality, various special events are also planned during this "Centennial Year" at the Conservatory. Events are scheduled for a "Centennial Festival," including: a **Faculty Chamber Orchestra Concert** (8:15 p.m., January 30, Conservatory Auditorium, UOP campus); a **"Tribute Performance" to the Conservatory of Music by the Stockton Symphony** (8:15 p.m., February 8 and 9, Holt-Atherton Theatre at San Joaquin Delta Community College); and a performance of the **"Sea Symphony" composed and to be conducted that evening by Howard Hanson**, a former dean of the Conservatory (8:15 p.m., March 10, in the Conservatory Auditorium). Also scheduled for April 25-29 is a **"Contemporary Music Festival,"** featuring, as its name implies, all contemporary music, much of it composed by students and faculty in the Conservatory. Some of the events already scheduled for that week include two appearances on the 28th and 29th by **contemporary bassist Bertram Turetzky** and an evening of **performances of student compositions** (scheduled for 8:15 p.m. April 26, Conservatory Auditorium). Additional details will be communicated through various media in the Stockton area.

—D.C., based on facts compiled by the Conservatory of Music

When Don Pace began his career as a cellular research scientist there was a disease of great concern to the medical community. It was called cancer.

This was also a time when two forms of sickness people feared the most—polio and tuberculosis—often caused death, and anyone with blood poisoning was in trouble.

The year was 1928.

Now, 50 years later, Don Pace has retired after a career that saw him become a noted expert for his work with tissue culture in the fields of cancer research and air pollution.

Pace, who spent the last ten years at the University of the Pacific School of Pharmacy, published more than 100 research papers and received research grants totaling nearly \$1,000,000 while pursuing his scientific interests.

He reflected recently on cancer, smoking, air pollution, and scientific research.

"Back in 1928 we didn't understand very much about cancer. Uterine cancer was proving to be fatal for many women, and we have made significant advances to reduce this problem. We also have a better understanding of the biochemistry of the cells," he added. "but it is hard to say when there will be a cure because there are so many different kinds of cancer. There still is a lot we don't know. I do remember that back around 1955, with the advent of things like chemotherapy, some scientists were predicting that we would have a cure for cancer within five years. I wish this would have been true."

Pace, whose current title of emeritus professor involves some lecture work in physiology and pharmacology, spent 25 years at the University of Nebraska before he came to Pacific.

While at UOP he served as acting academic vice president and directed a special symposium in Washington, D.C. for some 1,000 scientists at a meeting of the Tissue Culture Association.

The scientist has been a delegate to the International Society for Cell Biology meetings in Scotland and France, served as a delegate to the International Cancer Congress in Moscow, and been the Damon Runyon Cancer Lecturer at New York University.

"I love a microscope," he says with a smile of appreciation for his life-long work in scientific research. He recalls, humorously, that he was so devoted to his work in his early years that he was becoming "somewhat of a recluse. . . I would stay up working until 3 a.m., then sleep for awhile on a cot I had brought to the lab before getting up at 5 a.m. to start work again. I just couldn't get away from the microscope." Then he met Norma Holland, who later became Mrs. Donald Pace, and that got him out of the laboratory—on occasion.

"To see the living substance of a cell and how it gets around and how it gets food is simply fascinating but hard to explain to someone who is not a scientist. It's still hard to get me away from a microscope if something interesting is going on under the lens."

He said it is certainly easier to perform research now with devices like electronic cell counters that can total 10,000 cells or more in about 15 seconds. "We used to have to count tissue cells under a microscope in the same way we counted blood cells, one at a time," he recalls.

Pace is puzzled that so many young people continue to smoke today when the evidence linking smoking to cancer is so strong. "I think many people are cutting back though—I quit for 20 years—and you see more places with no smoking signs as a constant reminder to people of the dangers."

The 70-year-old Pace holds an honorary degree from Susquehanna University in Pennsylvania—his alma mater—for the worldwide recognition of his research on cancer cells. He also holds M.S. and Ph.D. degrees from Duke University.

Air pollution is a problem he has seen become an increasing menace to society in the past several years. "When I first came to Pacific in 1967 you could see Mt. Diablo quite clearly on most days, but now it is the exception more than the rule—and it is due to pollution. It is a problem all over the country, despite the work to reduce pollution in many of our cities." He voiced no magic cure on what to do about the situation, but he does feel strongly that something needs to be done.

In discussing scientific advances, he feels finding a cure for polio was the greatest achievement in his lifetime. But, he added that another significant accomplishment in the 1930's was the development of sulfur drugs for use in such streptococcal diseases as blood poisoning. "At that time blood poisoning was very dangerous and quite often fatal, but now—even though we don't use sulfur drugs much anymore—this illness isn't much of a problem."

Pace feels scientific research, like so many other things today, has become quite specialized. "Scientific research has been good for humanity because it leads to so many ways of prevention and cure. The amount of money available, however, has been in peaks and valleys in terms of government support. When Lyndon B. Johnson was president, for example, there was a lot of interest in clinical research—at the expense of basic research—but that has leveled off a lot in recent years," he concluded.

—R.D.

UOP Today

Professor Returns to Elementary School
Dewey Chambers goes to elementary school every day. He faces the typical classes on subjects like spelling, reading, and social studies.

But he is not a student, nor is he your typical elementary school teacher.

Chambers, a professor of education, is spending his sabbatical leave teaching at the Tully Knoles School in North Stockton's Lincoln Unified School District.

"I have wanted to do this for some time because I think it is important that we who train and work with teachers have a good reality base," said Chambers, who has a doctorate in education and an international reputation in children's literature and language learning. "Most of us had taught like this before," he said in reference to his colleagues, "but that was years ago in many cases. The last time I taught elementary school was in 1962."

He expressed relief at finding out — after a month in the classroom — that the training provided at the UOP School of Education is relevant. "I was beginning to have some doubts about this because of being away from the elementary classroom." He said he also had forgotten how "demanding and difficult" teaching elementary school can be.

Chambers puts in 30 to 35 hours per week in the classroom, working with second through sixth graders at Knoles. He covers topics such as reading, spelling, social studies, and children's literature, and he will be there until his sabbatical leave expires in January.

The UOP educator, who has authored seven books in the area of language learning, has definite opinions on the caliber of education young people are receiving today. And these opinions are being influenced by his current experience.

"A lot of the criticism of education today is justified, but not at the school where I am," he declared. "What I'm seeing here is good education with very professional, hard working teachers and equally concerned parents and children. Schools can't do a thing unless parents send their children who are willing and able to learn. All teachers do is polish what the parents give them."

"There is a tremendous emphasis — almost too much — on the basics, but to read the critics in the newspapers this isn't even being covered in the schools. I strongly disagree with those who say children aren't learning and teachers aren't teaching — this isn't true here."

He praised the teachers and administrators in the Lincoln district for allowing him to spend time in the classroom, "not as a consultant or as a university professor, but as a colleague. This is a district where the stress is on good education." He feels the government and the courts are forcing many other districts to be more concerned with sociology than education.

Chambers, a faculty member since 1965, said he selected the Knoles School because he has worked on projects there before and it most closely resembled the last elementary school where he taught in terms of ethnic and neighborhood composition.

Reentry Program. In Psychology Receives Local Funding

Psychology students at UOP have helped more than 100 mentally disabled adults learn independent living skills during the last three years through a new concept in community health care.

The success of the Community Reentry Program, according to Dr. Martin T. Gipson, chairman of the UOP Psychology Department, has resulted in the initial funding through state and federal grants now being absorbed by the San Joaquin County Mental Health Services.

Some 20 undergraduates and graduate students in psychology, assisted by community volunteers, work with the clients with two goals in mind. One is to help the clients — who have, in many cases, been confined to an institutional setting for years — adjust to society by learning some basic skills. Second is to give the students experience in applied behavior analysis work.

"We find this program quite attractive because it helps us stretch the dollars we have for mental health services," said Charles M. Moody, associate director of San Joaquin County Mental Health Services. He estimated that it would cost the county in excess of \$200,000 annually if they were to contract out the work performed by the UOP students.

Since receiving a \$40,000 contract from the county during the summer, UOP students have been working with some 35 patients at different levels of skill development.

"During this year we hope to work with these people in a program involving 4,200 hours of training in some 400 living skills," said Ralph Nitta, a UOP graduate student in psychology who is program coordinator. Skills they teach include grooming, cooking, sewing, nutrition, medication compliance, use of telephones and transportation systems, and various social skills.

Part of the program involves use of a model apartment that the patients can use when their skills reach that point of living independence. "Some of the adults we work with are nearly to this point when we start," said Nitta, "but others come to us from situations where they have been under 24-hour care for years and thus lack any degree of independence in performing what are routine things for the rest of us."

Nitta and graduate student coordinator George Kunz stressed the need to involve more community volunteers in the program. "The UOP students are not always available to help us because of vacations and the summer break, so it is important that interested community volunteers come forward," said Nitta. The volunteers, whether they be students or community residents, work between three and ten hours each week.

All of those working with the patients first receive a training course in applied behavior analysis techniques. The patients come from three different areas: the Stockton State Hospital, Crestwood Manor, and the Day Treatment Center operated by Mental Health Services.

Feather River Adventure

A creative learning and living experience for people aged 9 through 15 will be offered by UOP at the historic Feather River Inn site acquired last summer.

Two three-week sessions are being planned. The first will be from June 24 through July 14 and the second from July 16 through August 5. Included in each session will be a combination of academic and cultural programs, along with recreation and sports activities.

Titled "The Feather River Summer Adventure," the program will be directed by Elkin "Ike" Isaac, professor of kinesiology and sports medicine at UOP. He formerly served as director and chairman of the department of physical education at Albion College in Michigan. He has extensive experience with summer camps in Michigan and in Arizona.

All supervision and instruction at the Feather River program will be provided by college professors and carefully selected, highly motivated college students.

Isaac said it is anticipated that courses to be offered will include languages, visual arts, literature, performing arts, science, mathematics, nutrition, and remedial programs in mathematics and reading.

Relatives of alumni, parents of current students, and friends of UOP are being given preference for enrolling in the Feather River Summer Adventure until March 15. Enrollment will be limited to 100 students for each term. Cost will be \$500 per student per term.

Detailed information may be obtained by writing to Elkin "Ike" Isaac, Director, Feather River Summer Adventure, University of the Pacific, Stockton CA 95211.

Honors For UOP A Cappella Choir

The A Cappella Choir at University of the Pacific has captured top honors in competition to perform at the American Choral Directors Association Western Division Convention.

Choirs from colleges and high schools from throughout the Western states were competing, via tape recordings of their work, for the chance to perform at the February 11 convention in Tempe, Arizona. Of the eight groups selected to sing, the UOP choral group, directed by Dr. William Dehning, was judged first and will perform while on its annual spring tour.

Dehning, director of choral activities at the Conservatory of Music, said the 40-voice A Cappella Choir will be accompanied by a 12-piece chamber orchestra for the February 7-12 tour. This will be the first time in the 100-year history of the Conservatory that the choir will be touring with an orchestra.

In addition to the performance in Tempe, the group will sing in Fresno, Ojai, Santa Monica, Torrance, San Diego, Tucson and Las Vegas. After the trip the singing group will perform in concert in Stockton on February 21.

UOP Professor To Study In England

History professor Sally M. Miller has been named a Visiting Senior Lecturer at the Center for the Study of Social History at the University of Warwick in England.

The appointment for the 1978-79 year is made annually to an American or Canadian writer in the field of labor history.

Dr. Miller, founder of the Southwest Labor Studies Conference, has published two books and several scholarly articles since coming to UOP in 1967.

She received a Distinguished Faculty Award from Pacific in 1976 and is listed in "Who's Who of American Women."

Accreditation Report Praises UOP School of Education

The main accrediting agency for American schools of education has praised the University of the Pacific School of Education in giving it full accreditation for 10 years.

All the UOP programs submitted—at the bachelor's, master's and doctorate degree levels—were accredited by the National Council For Accreditation of Teacher Education (NCATE).

Rolf W. Larson, NCATE director, praised the UOP school in saying "areas of considerable strength" included the quality of the academic majors, faculty standards, the curriculum laboratory, nature and quality of the practicum experience, and conceptualization of the program.

Included in the NCATE approval was initial accreditation for UOP School of Education doctorate programs for elementary and secondary principals, elementary and secondary supervisors and curriculum specialists, school counselors, school superintendents, and school psychologists, plus school psychologists at the specialist's level.

UOP officials noted that the only education schools in California with NCATE accreditation at the doctorate level are Pacific, Stanford, USC, and the University of California at Berkeley.

Reaccredited were programs involving elementary and secondary teaching at the baccalaureate, fifth year, and master's degree level; elementary and secondary supervisors and curriculum specialists at the master's degree level; elementary and secondary principals at the master's degree level; and school counselors at the master's degree level.

Dr. Oscar T. Jarvis is dean of the school, which was organized at UOP in 1923.

Regional Meetings

A series of regional meetings will be held during February for prospective students and their parents. Each meeting will feature a slide presentation about the University. Representatives from the admissions office as well as other members of the administration and faculty will be at each of the meetings.

Alumni, parents of current students, and other friends of the University are encouraged to invite prospective students and their parents to meetings in their area. Following is the schedule:

- January 30 - Denver, Marriott Hotel, 7:30 p.m.
- February 2 - San Diego, Sheraton Harbor Island Hotel, 7:30 p.m.
- February 5 - Santa Barbara, Santa Barbara Biltmore, 3:00 p.m.
- February 6 - Bakersfield, Bakersfield Inn, 7:30 p.m.
- February 7 - Fresno, Airport Marina Hotel, 7:30 p.m.
- February 9 - Sacramento, North Ridge Country Club, 7:30 p.m.
- February 14 - San Jose, Le Baron Hotel, 7:30 p.m.
- February 16 - San Francisco, San Francisco Airport Hilton Hotel, 7:30 p.m.
- February 21 - Berkeley, Claremont Hotel, 7:30 p.m.
- February 22 - Monterey, Del Monte Hyatt House, 7:30 p.m.
- February 23 - Concord, Concord Inn, 7:30 p.m.
- February 26 - Pasadena, Huntington Sheraton Hotel, 3:00 p.m.
- February 27 - Anaheim, Inn at the Park, 7:30 p.m.
- February 28 - Los Angeles, Century Plaza Hotel, 7:30 p.m.

Concerns Of Art Educators Voiced By National Officer At UOP

Art educators in this country are worried today, says the chairman of the National Council of Art Administrators (NCAA), because the general public is showing an increasing interest in art while the public schools are giving the topic decreasing concern.

"Interest in art is gaining momentum and spreading to larger segments of the

community," said Larry Walker, "and this relates to a desire by people to become more aware of who they are. You can see it by the number of murals painted on the walls of buildings that were previously eyesores, and you can see it in the aesthetic considerations people are employing in remodeling older homes."

Walker, chairman of the UOP Art Department, has just been named chairman of the NCAA. While he appreciates this surge of interest in his field, he is worried by the treatment art programs are receiving in our public school systems.

"At the local level we have school districts reducing or dropping aesthetic programs for the lack of funds, but at the same time the federal government is spending millions of dollars through the National Endowment of the Arts to interest people in the arts. It shouldn't be the responsibility of the federal government to be the sole provider of art education," Walker continued, "and it certainly is ironic that we have such an increasing interest in art at the same time it is being cut back in much of our educational system."

"Another related concern of those people in fine arts throughout our education system is that the current re-emphasis on basic computation and reading skills may lead to an educational imbalance. We think education ought to be balanced, and we fear this is not happening because of the lack of emphasis on programs like art and music in the lower grades. Our young people need aesthetic development, and they simply aren't getting it sufficiently," he declared.

Walker, a UOP faculty member since 1964, said the national association is concerned with issues related to the visual arts throughout American colleges and universities. These concerns involve such things as the enrollment picture in art programs, the number of older students who are becoming interested in art, finance and budget problems, the job market for art graduates, and the planning of new art buildings.

The UOP artist said the surge of interest in art—which includes record numbers of viewers at art exhibitions throughout the country—is due to several factors. Walker feels the questioning of college students in the late 1950's and 1960's helped lead to a growing awareness by people to "discover who they were and what their feelings were." This involved considerably more than art and aesthetics, he continued, such as increased interest in reading and even

changes in clothing and hair styles.

"People are more aware of themselves as individuals. Interest in creative experiences, like art, is a vital part of the development of the human condition," he concluded.

UOP Students Study Corporation in Midwest

Six University of the Pacific students got a firsthand look at a large American corporation when they journeyed to Ohio for a special winter term class.

Dr. Larry Lawson, an assistant professor of economics, accompanied the students to the Midwest for an analysis of the Dana Corporation in Toledo, Ohio. The firm manufactures transmissions and other automobile components, and it is among the top 160 corporations in the U.S.

"Dana is an interesting case study because the automobile industry is related to the energy crisis and because the multinational aspects of the firm pertain to those students with interests in the international field," said Lawson.

The students spent a week visiting with Dana officials to discuss such issues as corporate profit rates and affirmative action policies. The class met with students in the same program from other colleges.

Because the Woodrow Wilson Foundation and other agencies aided in funding the program, costs for the students making the trip were greatly reduced. The winter term at UOP involves intensive study of one subject during the month of January, in which many students get involved in off-campus learning situations.

Noted Artist Teaches Course

Noted Black baritone and pianist Charles Lampkin is teaching a course this semester at UOP. Lampkin, who has lectured and performed throughout the U.S. and Canada, is teaching "Cultural Evolution of Black Music" on Wednesday evenings. The course is being offered by the Black Studies Department and is cross listed with the Conservatory of Music. Lampkin has appeared in the movies *Hello Dolly* and *The Thomas Crown Affair*, and on "It Takes A Thief" and "The Wild Wild West" on television.

Summer Travel

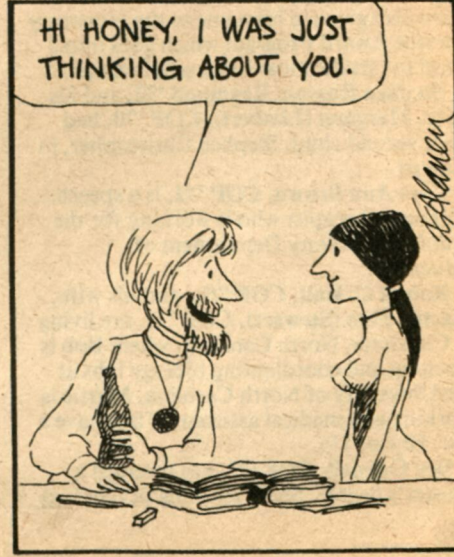
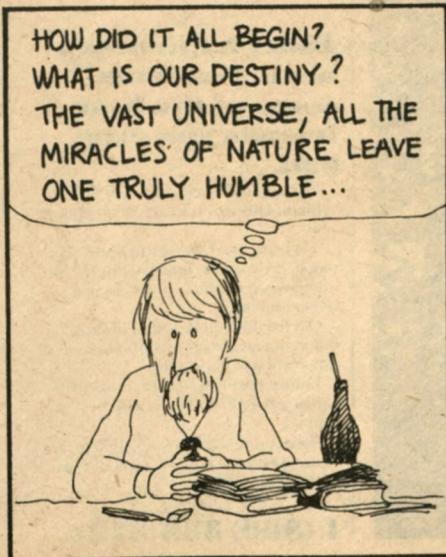
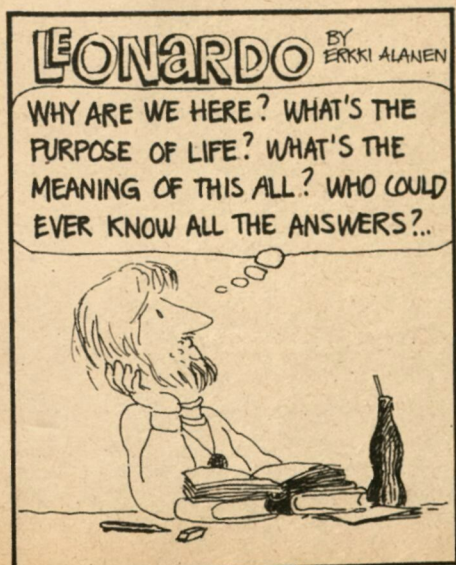
Alaska, Canada, and a cruise through the Inside Passage will highlight the Alumni Association's Travel/Study Experience this summer. Departing on Friday, August 18 from San Francisco to Vancouver, the itinerary will include a gala reception and overnight at the Sheraton Landmark Hotel, followed by transfers on August 19 to the sleek *Sun Princess* of Princess Cruises for a leisurely seven day cruise through the Inside Passage of Alaska. Ports of call include Sitka, Skagway (with plenty of time for the optional "Trail of 98" excursion), Glacier Bay, Juneau, then a farewell party and return to Vancouver and San Francisco on Saturday, August 26.

This year will mark the first Alumni trip to Alaska, and with its magnificent fjords and spectacular scenery, it is sure to rival the successes of past alumni treks to the Caribbean, Mexico, and Hawaii. Also for the first time the Alumni Association will offer seminars and classes on board ship during the cruise. Workshops in creative writing, historical research, and contemporary fiction will be offered, as well as discussions on tax shelters, basic estate planning, and other accounting-related subjects.

This emphasis on continuing education and study while enjoying the comradeship of traveling with one's colleagues is a new and timely approach to alumni travel.

Special all-inclusive Alumni rates for this exciting eight day program range from \$894 to \$1,134 per person. This is a savings of over \$200 per couple when compared to the cost of planning this holiday independently.

A deposit of \$200 per person is required to confirm reservations, which are limited and on a first come, first serve basis. Deposits are now being accepted. Further inquiries should be addressed to Dr. Kara Brewer, Director of Alumni and Parent Programs, Burns Tower, University of the Pacific, Stockton, California 95211.



TIGER TRACKS

'30-'39

Owsley B. Hammond, COP '34, retired after 15 years as treasurer of the University of California Regents. He will become treasurer emeritus and will continue to serve in a part-time capacity as a consultant to the new treasurer.

'40-'49

Richard F. Pederson, COP '46, has been named president of American University in Cairo. The University is a private institution modeled on the American liberal arts educational system founded in 1919. Pederson was formerly senior vice president of the United States Trust Company in New York City.

'50-'59

Peggy (Pickering) Larson, COP '52, has recently written a book, "The Deserts of the Southwest," which is the first in a series of field guides from Sierra Club Books. It was written with her son Lane. Her daughter Lynn is credited with the drawings. Peggy is a children's librarian and lives in Tucson.

Arden Farey, COP '55, was named a Fellow of the Industrial Designers Society of America during their 1977 annual convention.

'60-'69

John O. Milton, COP '64, has recently joined Coopers and Lybrand, Certified Public Accountants. John, his wife Linda, and their four sons will live in New Jersey.

Marie (Dunlap) Strait, COP '66, is working for the Lindbergh Center in Manteca as a Community Education Specialist.

Jose Cano, Elbert Covell '69, and his wife, **Bonnie (McCrory), Elbert Covell '70**, had a son, Michael Joseph, in October, 1977, in Mexico City, Mexico.

Gary Hargett, Elbert Covell '69, is working in Boise as an ESL specialist with the Idaho Migrant Council.

'70-'77

Jack G. Davis, School of Education '71, was recently given a special award by the P.T.S.A. of Mae Hensley Junior High School, where he is principal. Donations were also given in his name to the Honorary Service Award Program which goes into a fund for student loans and scholarships.

Stephen Rosson, Raymond '72, and his wife, **Margaret (Limbert), COP '70**, had their second child, Stephen Christopher, in August.

Faye Ann Brown, COP '72, is a speech/language therapist who is working for the Stanislaus County Department of Education.

Robert C. Kull, COP '72, and his wife, **Martha Jean (Stewart), COP '71**, are living in Charlotte, North Carolina, where Bob is teaching and coordinating biology labs at the University of North Carolina. Martie is working as a medical assistant. They have a son, Bryan, 1½.

Bev Goodell, COP '72, has received a Master's degree. She is teaching psychology

and sociology in San Antonio, Texas.

Bernardo Gomez, Elbert Covell '72, and Isabel Jarpa were married in Santiago, Chile in November. Bernardo is working with the United Nations Youth Division in Bogota, Colombia.

Randall (Barton) Boyer, Callison '72, and her husband Bruce were married in October. They live in Washington, D.C. where Randy works for the Peace Corps as Assistant Desk Officer representing the Ivory Coast, Senegal, and The Gambia.

Jim McCartney, COP '73, is sports editor of the Sparks, Nevada, Tribune. He has been a general assignment reporter and photographer for the Elko Daily Free Press.

Stephen E. Horning, Elbert Covell '74, married Annette Coetzee from South Africa in October. Steve is director of youth with a mission in Latin America, and will establish residency in Argentina.

Hans A. Facer, COP '74, received a D.D.S. from the UOP Dental School in June, 1977. He is a volunteer dentist at the L.B.J. Tropical Medical Center in Pago Pago, American Samoa. **Cheri Ramirez-Facer, COP '75**, is a teacher at Pago Pago Elementary.

Dana B. Anderson, School of Pharmacy '74, was married to Linda Stites in August.

Bill Guletz, School of Pharmacy '74 and **Kathy (Crocker), COP '73** had a son, Fletcher Jay, in October. Bill and Kathy own the Pine Grove Pharmacy in Pine Grove.

Gretchen (Guletz) Carlson, COP '75, and her husband, David, were married in August. Gretchen is a staff nurse at Amador Hospital in Jackson, and David is selling real estate.

Cindy Holmes, Conservatory of Music '75, is currently working on a master's degree in social work at Florida State University in Tallahassee, Florida. She is employed part-time as a legislative aide for the Children's Home Society, an adoption agency, and is an active member in local mental health associations.

Carl Dominik, Conservatory of Music '75, is working toward an M.M. degree in Piano Performance at the University of Southern California. He is also director of music at the First United Methodist Church in Huntington Park and the staff accompanist at the Southern California Conservatory.

Bob Campbell, School of Pharmacy '75, married Diane L. Mills in October. Both

work for Kern Medical Center, where she is a coronary care nurse and he is a pharmacist. Bob is president of the San Joaquin Valley Society of Hospital Pharmacists and secretary of the Kern County Pharmacy Association.

Rebecca J. Doerr, COP '75, is currently teaching language arts and social sciences at Scotts Valley Junior High School in Santa Cruz County.

Diego Velez, Elbert Covell '75, is Dean of Research Programs at the Universidad del Rosario and consultant to the Interamerican Development Bank in Bogota, Colombia.

John B. Jarvis, Graduate School '75, is a professor of audiology at Humboldt State University.

Richard Cave, COP '76, and **Kathryn Gholson, COP '77**, were married in June, 1977, in Santa Barbara. He is attending UOP's School of Business and Public Administration and she is working at a computer billing form company.

Craig Carson, School of Pharmacy '76, is a consultant pharmacist for Kaufman's Pharmacies. His wife, **Candace (Fong), School of Pharmacy '76**, is a staff pharmacist at Mercy General Hospital. Both work in Sacramento.

Mary Elizabeth Scott, Graduate School '76, has been selected as one of the 1977 Outstanding Women of America. She is a coordinator-instructor of the Henderson branch of Clark County Community College.

Mark Santos, School of Pharmacy '77, is a pharmacist at Richland Drugs in Ceres.

Wendy Stoermer, Conservatory of Music '77, is an intern teacher of vocal music at Golden West and New Haven schools in Manteca.

Kenneth Wudel, School of Pharmacy '77, is a pharmacist at the Tuolumne Drug Store. He and his wife Brenda live in Crystal Falls.

John Peterson, School of Pharmacy '77, and **Kelly Acton, COP '77**, were married in August. They are living in Philadelphia, where Kelly is attending Thomas Jefferson Medical School, and John is a pharmacist.

W. Craig Jeffers, School of Pharmacy '77, was married to Virginia Andrews in July. They are living in Southern California.

In Memoriam

Helen (Sloan) Abbott, School of Education '30

K. Elsom Paddock, COP '33

Alice (Carroll) Stanford, COP '38

Do You Have Any News For Us?

Tiger Tracks is your alumni news section, so please send us information about exciting happenings, promotions, births, marriages, or whatever you feel your classmates would like to know. Our deadline is the 12th of each month; please let us know what you're doing! —S.G.

Dr. E. E. Stanford

In 1932 when Helen Keech McCarthy wrote her thesis for a Master's Degree in Biology, she dedicated it to Dr. E.E. Stanford "With grateful appreciation of his painstaking care and kindly encouragement extended over three years and of the patience and friendly counsel. . . ." Generations of Pacific students who, like Mrs. McCarthy, benefited from these qualities in Dr. Stanford's teaching, will be saddened to learn of his death on December 7, just four weeks after the death of his wife, Alice.

Dr. Stanford, who earned his Ph.D. at Harvard University, was noted for his sharp wit and for his scholarship; he was the author of numerous articles and books. His interest were broad and humane; he was a biologist whose primary emphasis lay in the ways man interacted with the natural world. His students learned from him a delight in botany and horticulture and a concern for conservation and ecological balance.

In his faculty research lecture, "Redwoods Away," Dr. Stanford spoke of the extent to which these great trees had been planted throughout the world by enthusiastic botanists. Like the redwoods, the seeds of Dr. Stanford's teachings have borne fruit far beyond the UOP campus where he spent so many years.

Friends and former students have established the E. Elwood Stanford Memorial Book Fund at the Pacific Library. Checks made payable to the E.E. Stanford Book Fund may be mailed to James Riddles, University Librarian. —K.B.



Don't let time separate you from some of the best friends you ever had.

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RUN FOR YOUR LIFE

Ike Isaac knows the value of exercise and fitness.

The University of the Pacific professor of sports medicine and kinesiology has been involved in this field for 25 years.

And his concern for keeping fit may be the reason he is alive today.

Three years ago Isaac lay on the operating table while physicians performed a triple coronary bypass operation in open heart surgery. "I don't mind talking about it, but it was a very traumatic experience," said Isaac, who was in intensive care for two days after surgery.

The UOP professor, whose duties include serving as trainer for the athletic teams, is held in high regard on the UOP campus for his sincerity and concern for individuals with whom he deals.

"I had symptoms of a heart attack, such as chest pains, and this resulted in the diagnosis that led to the surgery," said the 55-year-old Stockton resident who has been interested in athletics since his younger days. He said the doctors indicated his good exercise habits before the operation probably had prevented a heart attack.

How did the surgery change his views on fitness?

"It resulted in a much more consistent program of exercise on a prescription basis," he explained. "It took a long time to recover from this type of operation, but now I exercise one hour every day, watch my weight (he weighed 195 before and now holds it at 170) and what I eat." His exercise routine involves running in place, working with weights for



Yesteryear: Seltzer. Today: Exercise and diet.

upper body conditioning, a considerable amount of stretching, and doing 300 sit-ups every day.

Isaac, who has been at UOP since 1975, went through the open heart operation while he was chairman of the Athletic Department and Athletic Director at Albion College in Michigan. Except for a brief stay at UOP in 1970, he had been at Albion from 1952 until the move to Pacific some three years ago.

"I decided after the operation that it was time to cut back on my work load and give up the administrative duties. When the opportunity here came along from Ced (UOP Athletic Director Cedric Dempsey is an Albion graduate and long-time associate of Isaac) I decided to make the move and return solely to teaching."

"There is no way I would return to administrative work again," he continued, "as I enjoy teaching and working with the students. This is what I want to do."

He teaches classes in kinesiology, which involves

the study of muscles and movement, and sports medicine, which involves an understanding of the traumas that occur in sport and usually affect joints, ligaments, and muscles. He has taught a successful winter term course on heart exercise and nutrition and recently directed a seminar for UOP alumni on creative health.

Isaac, whose academic training includes B.A. and M.A. degrees from Albion, concentrated on kinesiology and sports medicine for his master's work and now is beginning to develop a sports medicine graduate program here.

"One of the tragedies of my profession is that we have not disseminated sufficient information to the high school and junior high school programs in this country," he said. "In my judgment, insight and knowledge of the heart, aerobics, nutrition, and exercise are a must. It should start at a young age and become part of a lifetime life style that ought to be as important as skill programs." He noted that 850,000 people will have some type of a heart problem this year, "and many of these could be solved through proper exercise and diet."

Isaac praised both the work of Delta College Coach Merv Smith in promoting a jogging class there and the efforts of the local Sundance Track Club to make people aware of the benefits of running.

"Jogging is an excellent form of exercise, as you can do it most anywhere, with minimal equipment and on practically any surface. It gets the heart rate up and sustains it, which helps cardio-vascular development."

Isaac cautions that jogging isn't for everyone, however, "and those over 30 and out of shape should have a physical and stress test before starting to jog. They should have the proper shoes and start by walking, then combine jogging and walking."

"The biggest problem," he continued, "is that people tend to become too competitive and run too fast. Distance is more important than time, and if you can reach a point of doing 6 to 10 miles of walking and jogging it will be a perfect workout."

In addition to jogging, he said other forms of good exercise include swimming, bicycling, hiking, and cross country skiing. "Anything that will get the heart rate up and sustain it will do; the important thing is to develop a consistency and regular routine," he concluded.

—R.D.



FEBRUARY

The sheer pleasure of music is conveyed by this Italian figurine, a memento of the John L. Mortarotti family's musical tour of Europe

John L. Mortarotti
page 1

Cultural Encounters

The kind which brings UOP students together with special students at Colonial Heights Elementary School for a program in modern languages
page 3

Things (Better) Left Unsaid

Dr. William Dehning speaks out on the language of music - which, he says, is not at all universal
page 4

Women Engineers

Enrollment is on the rise for infiltrators into the once exclusively male-dominated world of engineering
page 5

Physics

Matter, energy, and two professors - Bob Anderson and Carl Wulfman - in motion
page 6

Brrrrring!

Pacific's Telephone Campaign will feature student and faculty volunteers as well as enthusiastic alumni participants
page 7

One Hundred Years of Music

In Celebration of the Conservatory's centennial
page 8

No Magic Cures

Don Pace voices concern for two pressing health problems - cancer and pollution
page 11

UOP Today

page 12

Tiger Tracks

More news from our alums
page 14

Run For Your Life

Ike Isaac knows the value of exercise and fitness
page 15

Pacific Review

VOLUME 12

FEBRUARY 1978